cutting rays which now strike across the dome and interfere with the effect of the paintings. In the lower part of the building colour was certainly contemplated originally. A mosaic pavement was proposed, and no architect would use such a pavement without stained glass in the windows. The art of painting on glass he thought would not succeed in this or any other country—not for want of talent, or of peculiar pigments—(for our knowledge of the effects of the juxta-position of colours was most complete), but from the mistaken notion of producing a picture as on canvas. The works of West and Jarvis were total failures; but in the ancient stained glass, the effect was produced by figures in the most brilliant and positive colours, cut out with a hard outline in lead, on the same principle as the paintings on the Etruscan vases. He thought an excellent effect might be produced by the use of pot metals. He noticed, in conclusion, the existing prejudice against painting in churches, especially if assuming a mediæval character, a prejudice which it would take fifty years more to obliterate. His own ambition led him only to a comparatively insignificant portion of the decoration of St. Paul's,—namely, the mere restoration of the dome as an antiquary: the remainder of the works he wished to see accomplished by the very best artists in the kingdom.

The Chairman, in reply to Mr. Parris, said, that he would carry out every part of the building at all remote from the eye structurally and architecturally, and only in form and light and shade; but in the panels nearer the ground, and wherever the parts approached near the eye, he would have colour, because these parts could be looked at separately; and he would also have stained glass. He thought if colour were admitted in the dome it would entirely destroy its effect. St. Paul's was totally different from St. Peter's. The latter was prepared to be cut up into a number of splendid parts, which, notwithstanding their real magnitude, appeared actually small; and in that building there was a balance of colour and enrichment throughout. The large and ponderous masses of St. Paul's were not prepared for colour, and if it were to be employed in the dome, it would render it an isolated canopy, and the harmony of the whole building would be destroyed.

Mr. G. G. Scott observed, that a question seemed to be raised as to whether coloured decorations and stained glass should be admitted in the same building; and he was strongly impressed with the fact that they did not militate against each other; even when richly painted glass was used. He had found in practice that richly decorated interiors, without stained glass windows, were crude and almost offensive to the eye; and as by degrees the light was toned down by filling the windows with stained glass, the decorations on the wall became first sufferable, then pleasing, and, when the last window was filled in, delightful. He was inclined to think the case would not be very different where the decorations consisted of pictures. The chapel of Giotto, at Padua, now appeared crude in its colouring, the windows being of plain glass; but it was evident on examining the cuspings at the top that there had been originally stained glass of a very rich description. In the church of Sta. Croce, at Florence, every part of the wall was covered with the finest frescoes of the school of Giotto's followers; all the windows were filled with stained glass, of the richest and deepest colours; and he had not the slightest recollection of any one of the subjects of the frescoes being obscured in any degree from their being so lighted. The great artists of these works could not therefore have supposed that coloured glass would spoil the effect of them. The greater intensity of light in Italy would be met by larger and more numerous windows in this country. In objecting to painted glass, he presumed Mr. Parris and Archdeacon Hale to mean enamelled painted glass. He did not think glass was at all a material on which an artist should desire to paint as freely or in the same manner as he could on canvas. Enamel glass painting, therefore, however adapted to a drawing-room, would be quite out of place in a church or other large building, where it would probably injure the effect of frescoes or pictures; but the ordinary system of glass painting, as practised from the twelfth to the sixteenth centuries (pot metal glass with a moderate amount of black shading), would not be at all open to that objection. In Mr. Winston's recent paper on coloured glass, the windows of the Church of St. Gudule at Brussels had been mentioned. They were certainly wonderfully beautiful, but the windows of St. Paul's should be founded upon the earlier specimens of the art. He should not think of introducing a direct imitation of mediæval glass into a Palladian building, but it was not necessary to resort to an inferior principle because it happened to be coincident with the period of the structure. What he should like to see would be stained glass of the best principle (that of the earlier or middle period of the range he had referred to), with the very finest art, and the best drawing in the figures, and with such ornaments as should coincide with the general character of the building. In saying that the finest art should be displayed in the windows of St. Paul's, he did not mean that our best painters should execute them as if they were working on an easel picture, because the first principle in such works was that of outline with very little shading. Conceding that the restoration of the dome was the point from which to work, it did not follow that all the decorations should be in monochrome, as that was. The result in that case would be dull and heavy. On the other hand the rich colours of the late Italian works would neither suit the feelings nor the climate of this country; but a considerable amount of colour might be fairly introduced. He thought the practice of representing by colour forms which might have been produced in masonry, was highly objectionable; and therefore he differed from Mr. Penrose as to the propriety of painting the small domes in coffers. If Wren had wished them coffered he would have coffered them; and to paint them so now would be an attempt to supply a deficiency in his architecture. In painting the different surfaces, modes adopted should vary according to the duties each part had to perform constructively; as, the lower panels, the vaulted ceilings, and the pendentives. In the cupolas any representation of figures should be almost entirely in line, so as not to disturb the natural form of the dome, as was the case in St. Mark's at Venice. If the money could be obtained for it, mosaic was certainly the proper material both for the domes and the pendentives. Wren meant to have mosaics; and it should be done now if possible. The conception of Archdeacon Hale was the finest that could be imagined, and ought to be the key note of everything that was done, but it did not militate against the use of stained glass, with which, on the contrary, it might be brought into perfect unison.

AMERICAN ARCHITECTURE.

Gore Hall, Harvard College, Cambridge.—The books of Harvard College, comprising about 80,000 volumes, are kept in Gore Hall, a Gothic edifice built in 1841, for the exclusive accommodation of this library. A description of this hall is given in *Norton's Literary Gazette*, from which we glean the following particulars. The style is that of the fourteenth century; but the hard sienite or Quincy granite used in its construction made it necessary to omit elaborate ornaments. It is in the form of a Latin cross; the length of the body being 140 feet, and across the transepts, 81½ feet. The main entrances are flanked by octagonal towers, 83 feet high, surmounted by lofty mitred pinnacles, described as somewhat like those of King's College Chapel, at Cambridge, England. The outer walls are of rough stone, laid in regular courses, with hammered stone buttresses, towers, pinnacles, and drip-stones. The inner walls and columns are of brick, stuccoed. The main floor is also of brick, resting on brick arches, filled above to a level, and covered with hard pine boards. The roof and gallery are supported by wrought-iron rafters, and the partitions are strengthened by concealed iron columns. The interior of the body of the building forms a hall, 112 feet long and 35 feet high, with a vaulted and ribbed ceiling, springing from two ranges of ribbed columns. The spaces between the columns are divided by partitions into stalls or alcoves for books, having a light gallery above, protected by an ornamented iron balustrade. One of the transepts is used as a reading-room: the other is divided into three apartments for books. Great caution was used to guard against injury by fire, and the hall is heated by steam. A self-acting contrivance regulates the draft, so as to check or increase the generation of steam.

The Private Residences of New York.—An account of a number of new buildings now going up in the city of New York, chiefly for private residences, is given in the *New York Herald*. Most of them that journal represents as of magnificent and beautiful styles of architecture. Among the private residences is one estimated to cost 40,000 dollars; another 35,000 dollars; and a number costing from slightly beneath 40,000 dollars to 20,000 dollars each. Forty-two of these mansions will cost an aggregate of 1,170,000 dollars, averaging 27,000 dollars each. One firm of two partners is building seven that are to cost 270,000 dollars (nearly 39,000 dollars a piece), which, when completed, it adds, might almost be styled a row of palaces.

An American Architect.—The *Boston Traveller*, of 29th ult. gives a short memoir of Captain A. Parris, who died on 16th ult. aged 72. Previous to the war of 1812, Capt. Parris was well known as an architect in Boston, and during its continuance, he volunteered in the service, holding the rank of superintendent of artificers, with the title of captain, in which capacity he served at Plattsburgh, and elsewhere on the Lakes. His profession was resumed at the close of the war; for many years after which time a large proportion of the architectural engineering in the town and city of Boston was undertaken by him. "In fact," says *The Traveller*, "to no other person do so large a number of the imposing and substantial edifices which characterise our city, owe their distinctive merits. The Massachusetts General Hospital, Dr. Young's, St. Paul's, Dr. Barrett's, and other churches, Quincy Market, with its stores on North and South Market streets, both the Court-houses, many if not most of the edifices built on Beacon, Tremont, and Summer streets about this period," are specified as amongst the numerous structures designed by Mr. Parris. He received the appointment of Superintendent of Charlestown Navy-yard about 1830, being superintendent in the construction of the dry dock, the rope-walk, and other granite edifices in the yard. This office was held until 1843 or 1844, since which he had been stationed at Portsmouth, in a similar capacity. Many of the lighthouses on the northern and eastern coasts of the States, comprising almost the only permanent erections of the class, it is said, have been built from his plans and under his direction. He was a member of the fraternity of Masons, and participated in the ceremonies at the laying of the corner-stone of Bunker-hill Monument as the master mason in laying the stone. Several of the engineers and architects of Boston were formerly his pupils: Messrs. G. I. F. Bryant, Chas. Hastings, Calvin Brown, Luther Briggs, jun. and Robert Brigge, jun. are named as amongst the number.

Sir James Macadam, the originator of the modern system of "macadamising" roads, died on Wednesday in week before last, at his residence in Finchley-road, London.

New Church at Blackheath: "Look to your Coin Deposits."—The foundation-stone of this building was laid on Friday in last week by Mr. J. Angerstein, at whose sole expense the building is to be erected. The site chosen is in the lane leading from Myrtle-place, to Blackheath. On Sunday night some scoundrels made an ineffectual attempt to steal the coins deposited beneath the stone! they had removed one or two courses laid above it when they were disturbed.

To learn more about OCR and PDF Compression visit ThePaperlessOffice.org